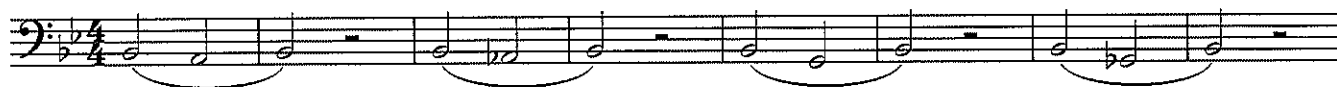


# MVP Studies

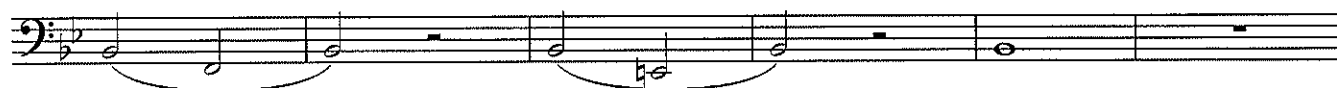
*For Marching Band*

winds by: John M. Meehan  
percussion by: Vinnie Angelo

## Exercise #1



9



15



21

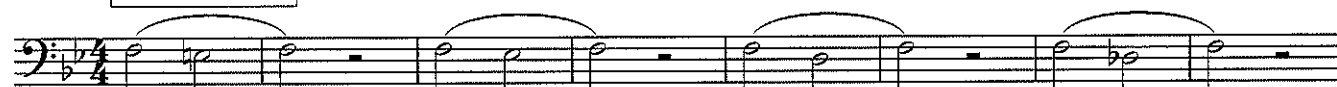


25



## Exercise #2

1



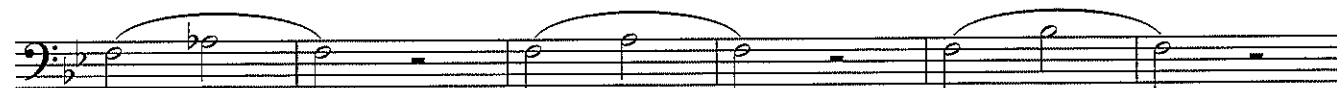
9



15



21



27



**MVP Studies**  
*For Marching Band***Exercise #3**

1



7



13

**Exercise #4**

1



7



11



15

**MVP Studies**  
*For Marching Band*

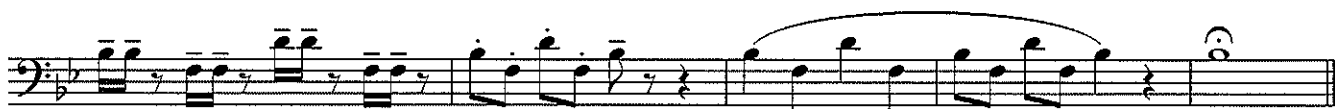
17



19



22



25

**Exercise #11**

1



5



9



13

[illegible]

17

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat). The melody consists of eighth and sixteenth notes, with a final measure containing a whole note and a quarter rest.

21

A musical score for the bass line of the song 'The Rose Tree'. The notation is on a single staff with a bass clef and a key signature of one flat (B-flat). The piece is in 3/4 time. The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. The final measure is a whole note chord.

25

### Exercise #12

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat), and the time signature is 3/4. The melody consists of eighth and quarter notes, with a final measure containing a quarter rest.

1

7

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat), and the time signature is 4/4. The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. The notation includes a treble clef, a key signature of one flat, and a time signature of 4/4. The melody is written on a single staff.

10

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat), and the time signature is 3/4. The melody consists of eighth and sixteenth notes, with a final measure in 4/4 time.

13

The bass line of 'The Rose Tree' is written on a single staff in bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. The melody consists of eighth and sixteenth notes, with a final measure containing a quarter rest and a fermata.

19

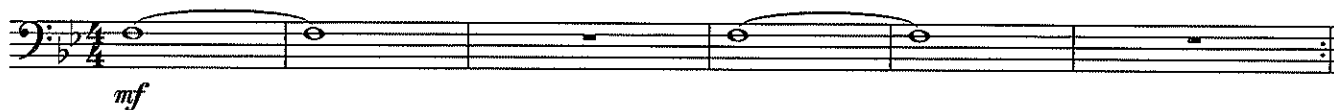
# MVP Studies

For Marching Band

(Wind Only Supplement)

winds by: John M. Meehan

## Exercise A



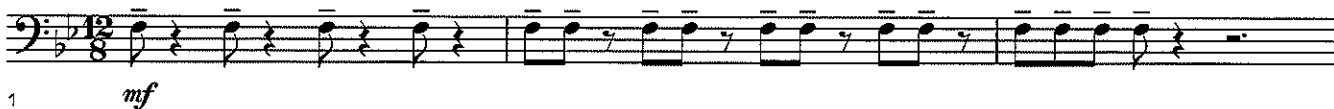
## Exercise B



## Exercise C



## Exercise D



## Exercise E



**MVP Studies***For Marching Band*  
(Wind Only Supplement)

7



10



13



16



19



22

**Exercise F**

1



5



9



13

**MVP Studies***For Marching Band*  
(Wind Only Supplement)**Progression #1**

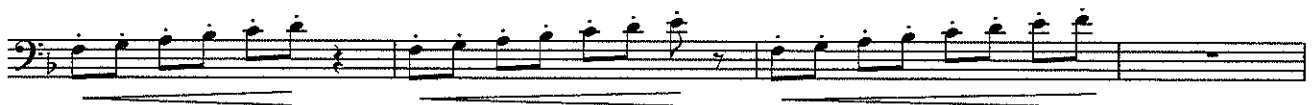
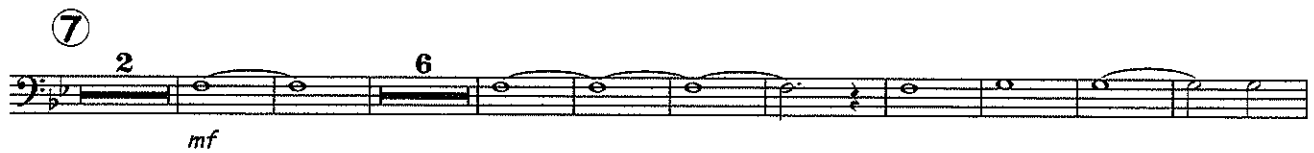
Progression #1 is a musical exercise in 4/4 time, written in the bass clef with a key signature of two flats (B-flat and E-flat). It consists of eight measures. The first measure starts with a dynamic of *mf* and features a half note chord of B-flat and E-flat. The second measure has a half note chord of B-flat and E-flat. The third measure has a half note chord of B-flat and E-flat. The fourth measure has a half note chord of B-flat and E-flat. The fifth measure has a half note chord of B-flat and E-flat. The sixth measure has a half note chord of B-flat and E-flat. The seventh measure has a half note chord of B-flat and E-flat. The eighth measure has a half note chord of B-flat and E-flat. The progression is marked with a crescendo line from *mf* to *f* in the fifth measure, and a decrescendo line from *f* to *ff* in the seventh measure. The final measure is marked *ff*.

**Progression #2**

Progression #2 is a musical exercise in 4/4 time, written in the bass clef with a key signature of two flats (B-flat and E-flat). It consists of five measures. The first measure starts with a dynamic of *ff* and features a half note chord of B-flat and E-flat. The second measure has a half note chord of B-flat and E-flat. The third measure has a half note chord of B-flat and E-flat. The fourth measure has a half note chord of B-flat and E-flat. The fifth measure has a half note chord of B-flat and E-flat. The progression is marked with a crescendo line from *f* to *fff* in the fourth measure. The final measure is marked *fff*.

Euphonium 1  
XtremeTechnique Warm Up

Composed By: Wayne R. Downey





Euphonium 1  
XtremeTechnique Warm Up

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